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Rockefeller Offer To Egyptians May Be Withdrawn

Sends Revised Terms for Submission to Government, and Advises Representatives to Withdraw Offer Should It Seem Embarrassing

John D. Rockefeller Jr. has authorized his representatives in Egypt to withdraw his \$10,000,000 offer for archeological research in that country if necessary to end the controversy among the Egyptians as to whether it should be accepted, according to a statement issued Tuesday from Mr. Rockefeller's office, 26 Broadway. In the meantime, however, a revised offer containing changes suggested by Premier Ziwar Pasha of Egypt has been forwarded to Egypt.

The Rockefeller statement follows:

Since around the first of the year negotiations have been in progress between Mr. Rockefeller's representatives and the Egyptian Government concerning the acceptance of an offer of \$10,000,000 to be used for the construction of a new museum of Egyptian antiquities in Cairo and for the maintenance of the museum and an associated institute for archeological research. A trust for these general purposes was created by Mr. Rockefeller last Autumn, with Dr. James H. Breasted, V. Everit Macy and Raymond B. Fosdick as trustees.

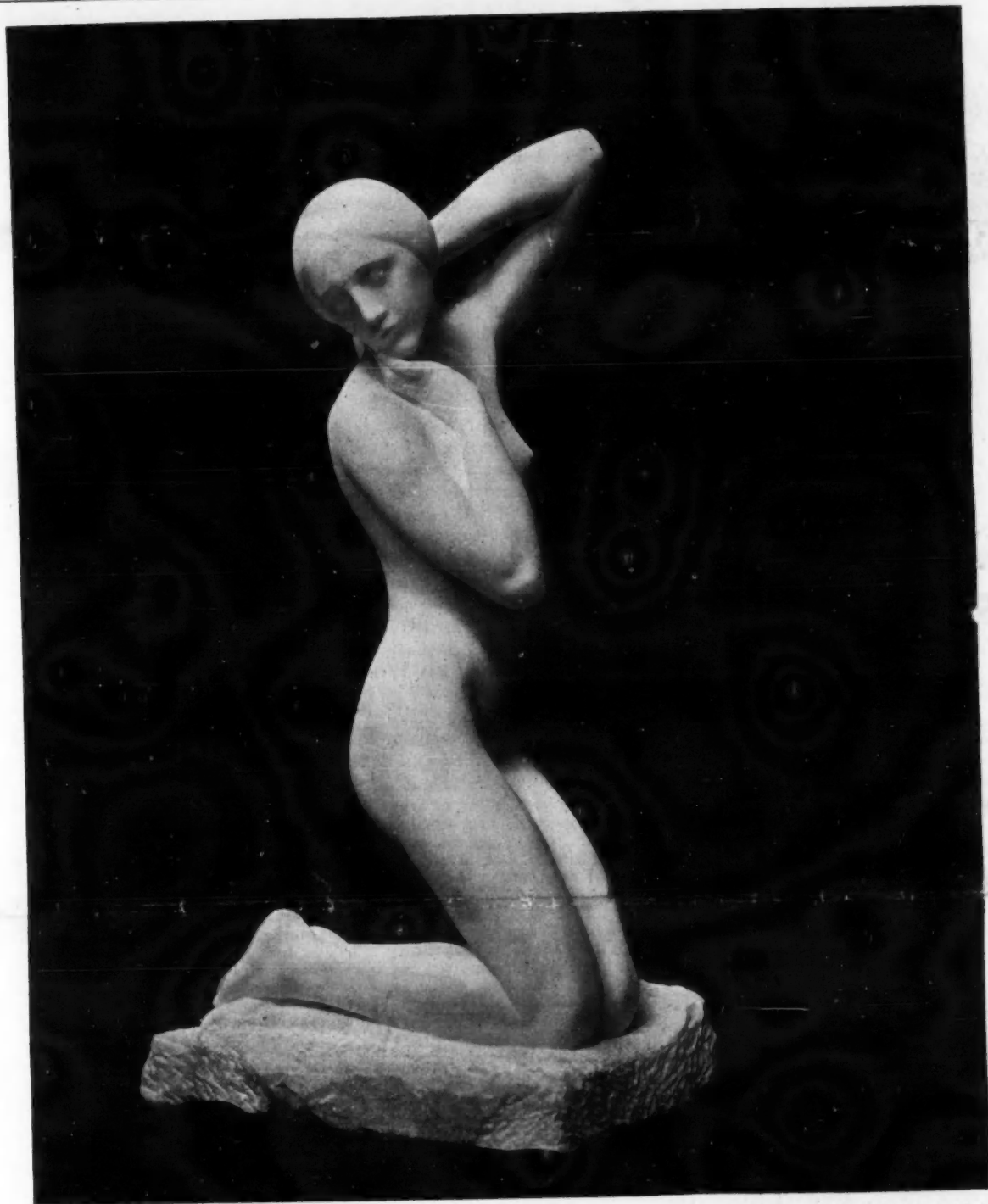
The project, being the offer of a private citizen, was not taken up with the Egyptian Government through diplomatic channels, but was submitted directly to King Fuad by Mr. Rockefeller's representatives, with the full knowledge and sympathy of the American Department of State. At the instance of the legal advisers of the Crown, Premier Ziwar Pasha, to whom the matter was referred by his Majesty, suggested certain modifications in the plan and indicated that if such changes were adopted he would recommend the acceptance of the offer by his Cabinet. Papers embodying these changes, which have been agreed to by Mr. Rockefeller, have been returned to Egypt for a re-submission to the Government.

Mr. Rockefeller's representatives in Egypt have been advised that Mr. Rockefeller would deprecate any possibility of his offer becoming an occasion for embarrassment or controversy in any quarter. His representatives are, therefore, empowered to withdraw his offer if, in their judgment, it should appear that such would be the best method of disposing of the subject in the most friendly manner.

A Cairo dispatch from T. W. Williams, published in *The New York Times*, said that Premier Ziwar Pasha had met determined opposition to the Rockefeller plan on the part of other members of the Cabinet and that this situation indicated the plan would not be accepted. Mr. Williams said the magnitude of the proposed gift had aroused suspicion among Egyptians that it was intended as a national bribe for an object they could not define. The dispatch also revealed that Morton Howell, United States Minister of Egypt for the last five years, was not informed of the proposal until he read about it in the newspapers, but that Egyptians did not believe that he knew nothing about it.

CAIRO, April 6.—Professor Breasted declined today to make a statement regarding the attitude of the Egyptian Government toward the offer of John D. Rockefeller Jr. to build a museum and maintain it for thirty years. He said he was leaving Thursday with his son Charles for Naples, when he would go across the continent to Cherbourg and

(Continued on page 3)



"FRAGILINA," LIFE-SIZE FIGURE

Recently sold by the Grand Central Galleries to the Metropolitan Museum for the permanent collection of that institution.

By ATTILIO PICCIRILLI, A.N.A.

ROGERS HERE WITH SHAKESPEAREANA

Hunter C. Rogers of Slouth, near London, who says he has in his possession numerous manuscripts of William Shakespeare, Shakespeareana, Elizabethan manuscripts, furniture and silver, some of which he insists were owned by Shakespeare or members of his family, is in New York with the collection.

Mr. Rogers, who was a laborer in England, arrived Monday on the Leviathan to dispose of the collection, all of which except the furniture he has at the Hotel Pennsylvania. He displayed a portion of it to newspaper reporters, but withheld what he said were manuscripts of several of Shakespeare's plays. He said he inherited part of the collection from an ancestor who purchased them from Mrs. Mary Hornby, a guide at Shakespeare's birthplace from 1793 to 1820, and dug up the rest of it in several places in the Shakespeare country.

The authenticity of Mr. Rogers' collection has been questioned in England, notably by F. C. Wellstood, Librarian of the Shakespeare Birthplace Trustees, who, however, admitted he had not seen the alleged manuscripts of the poet's plays nor his alleged marriage certificate, which Mr. Rogers said he owned. Mr. Wellstood, in a communication to *The London Post* on Dec. 21, 1925, wrote that

(Continued on page 3)

METROPOLITAN BUYS LARGE MARBLE

Conscious of having neglected the Metropolitan Museum of Art in its recent issues, *THE ART NEWS* takes especial pleasure in reproducing on this page a work which all who have seen it hold to be one of the most considerable purchases the museum has made in several years.

Illuminated Mss. For London Sale

The Brolemann collection of illuminated manuscripts and fine printed horae which is being sold by order of his great-granddaughter Madame Etienne Mallet, is probably the finest and certainly the most extensive collection in this field that is likely to be dispersed for many years. The collection is so rich as to make anything like itemization impossible. A great number of the illuminated manuscripts are of the XIVth and XVth century and of French origin. Almost all contain miniatures, many of a very high quality indeed. We will therefore confine ourselves to mentioning three. Lot No. 5, is a XIIth century manuscript

(Continued on page 7)

MEMORIAL PLANNED FOR WILLIAM BLAKE

LONDON—The announcement that the Dean and Chapter of St. Paul's Cathedral have given their consent for a memorial to be erected in memory of William Blake, the centenary of whose death will take place in the coming August, will be welcomed in the world of art and letters, in which it is recognized that such a tribute is long overdue to the "poet-painter and mystic." So recently as last year a proposal was made to place a memorial in the burial ground of Bunhill Fields, where Blake's remains lie in a "common" grave, the position of which remained unidentified until the late Mr. Herbert Jenkins, in an article in the "Fortnightly Review," in 1911, claimed to have located it approximately in the north-eastern portion of the ground, beneath the asphalt-paved footway.

In this country the finest collections of Blake's works are to be seen at the British Museum or the Tate Gallery. In the Print Room of the Museum are many of his engravings, and the Prophetic Books, printed and colored by himself. The best collection of Blake's paintings is owned by Mr. Graham Robertson, who loans several of them to the Tate Gallery, changing them from time to time for others in the collection. The Tate Gallery also has many fine illustrations from the Dante series, bought at the Linnell

(Continued on page 2)

New Wing Now Open In The Metropolitan Museum of Art

Twenty-nine Galleries Devoted to Classical Art Shown in Reconstructions of the Antique Settings—Ionic Capital a Feature

A magnificent Ionic capital, the top of some ancient column, and other relics excavated by Americans at Sardis, the chief city of ancient Lydia, is on display for the first time with many other Greek and Roman objects in Wing K, the new building of the Metropolitan Museum of Art, which was opened to the public for the first time last Sunday.

The Ionic capital comes from the Temple of Artemis at Lydia, the third largest Greek temple in existence. It was built 300 years after the downfall of Croesus, the famous ruler of Lydia. The late Howard Crosby Butler, with the backing of the late J. P. Morgan and others, began digging at the site, which was marked by the remains of three marble columns sticking out of the ground.

The capital and other remains from Sardis were the subject of long controversy and diplomatic negotiations between the United States and Turkey, and they are listed in the museum's *Bulletin* as presents from Turkey.

Eighteen staters, or gold coins, of Croesus, several inscriptions in the Lydian language, quantities of architectural detail and other relics were hurried out of Smyrna in 1922 when the Turks were driving the Greeks out of Asia Minor. They were brought to this country and stored in the basement of the Metropolitan Museum of Art.

Under the Treaty of Sevres the museum would have been entitled to keep the sixty or seventy cases, but that conscientious institution laid the matter before the Turkish Government and asked its suggestion in the matter. The Turkish suggestion was to send everything back to Constantinople at once.

The United States State Department and the American Society for the Excavation of Sardis sought to persuade the Turkish Government to let it remain here. Turkey's counter proposal was that she would divide the relics of Sardis after they had been sent back and would let the Americans take away a share with them.

In the end, everything was sent back to Turkey. Under her division, fifteen staters of Croesus went to Turkey and three to the Metropolitan Museum; twenty-three Lydian inscriptions went to the Ottoman Museum at Constantinople and three to the Metropolitan Museum of Art and so on. Negotiations are still in progress to induce the Turkish Government to make a new division of the ancient spoils.

Although the Metropolitan received only three Lydian inscriptions, they are the only three in existence outside of Turkey. The Lydian language is one of the many mystery languages of Asia Minor. In 1925, using texts published by the American Society for the Excavation of Sardis, Professor Sayce published attempts at translation. The Etruscan civilization in Italy is traditionally reputed to be an off-shoot of the Lydian civilization in Asia Minor, but no close relationship has been found between the two languages.

Discussing the Ionic capital from Sardis, Gisela M. A. Richter, Associate Curator of Classical Art, said that it "is one of the most beautiful examples of Greek architectural carving that have been preserved and in freshness and precision is comparable even to the Erechtheion products."

In an introductory article in the museum

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METROPOLITAN OPENS NEW WING

(Continued from page 1)

bulletin on the new wing, Dr. Edward Robinson said:

"Turning now to the other galleries—immediately at the right of the entrance lobby is one to be known as the 'Sardis Gallery,' in which will be displayed such works of art and other antiquities discovered at Sardis by Howard Crosby Butler and his associates as were presented by the American Society for the excavation of Sardis in recognition of his work and by that society given to the museum. Circumstances have prevented a complete installation of this room in time for our opening, but fortunately we are able to show what is by far the finest of all the objects that have been received, namely, the superb Ionic capital and other parts of a column from the great temple of Artemis dating from the middle of the fourth century B. C., the most splendid example of that order to be found in any museum and now seen publicly for the first time since its removal from Sardis in 1922."

The American excavators of Sardis made the finest and, in fact, the only collection of Lydian vases in the world, but it was stolen from the site some time between 1914 and 1918, presumably by Germans who accompanied the Turkish armies. A close watch has been kept on the museums of Europe and on the antiquities markets of this country and Europe, but not a piece from this collection of stolen pottery has been discovered.

The reason for the acceptance of the one-sided division of the spoils of Sardis by the Turks is the fact that the Turkish Government still has the whip hand. The Americans hope to resume excavation at Sardis, which, according to Sir William Ramsay and other experts, is the most promising site in Asia Minor. The permission of the Turkish Government must be obtained for further digging. Had the Allies retained the control of Asia Minor, the American excavators would have been entitled to retain half of what they found, as this division was provided for by the Treaty of Sevres.

The Sardis gallery is only one of twenty-nine galleries in the new wing of the museum. In addition to that there are eight courts. Greek and Roman art appear in this wing in a setting of gardens and colonades.

"As the armor hall in the north wing typifies in a sense the medieval and Renaissance periods," wrote Director Robinson, "so it was decided that this should stand for classical art, and the precise period chosen was that in which the material necessary for trustworthy reproduction is most abundant, namely, the earlier years of the Roman Empire."

"The theme selected was a peristyle surrounding a garden such as the Romans might have built in their villas along the shore of the Bay of Naples. No one house was used as a model, but the court is composed of homogeneous elements from different sources, the colors being copied from originals in Pompeii and the neighboring towns."

"The total dimensions of the court are 97 by 129 feet, the colonade being 26 feet wide on each of its four sides, and the open garden which it encloses measuring 45 by 77 feet, with a marble basin and fountain in the centre."

"It had been our hope to plant this garden only with such things as the ancients would have used in similar places, but here circumstances proved too strong for us. Italian cypresses, for example, are no longer to be found in this country, because their importation is prohibited, and for the present at least we have had to content ourselves with red cedars as the nearest substitute, in shape and color, which could be obtained. Certain other plants which we had hoped to use in the beds refused to do their archeological duty by promptly fading away, and altogether we have been restricted to producing a general effect which may be described as approximately correct, in the hope of doing better as we gain in time and experience."

"Some of our original sculptures have been set up along the paths and in the beds of the garden, and the colonnade is also utilized for exhibits, shown more effectively than has hitherto been possible, so that there is no waste of exhibition space in this arrangement. Perhaps this is the place to say that in the creation of this court a threefold intention has been kept in mind: First, to show Greek and Roman works of art in something like the

setting and atmosphere in which they were seen in antiquity; second, to illustrate the important part that color played in classical architecture, and, third, to offer the visitor some place where he can find distraction from the customary routine walk through gallery after gallery, where he can rest and meditate undisturbed by any sound save the tranquil splashing of water."

Many other galleries in the new wing will be filled with ancient and modern art, some taken from exhibition in other parts of the building, some displayed for the first time. In a description of important classical acquisitions, to be on display tomorrow for the first time, Miss Richter said:

"We are exhibiting for the first time a number of pieces which we have been fortunate enough to acquire quite recently and which easily rank among the most important in our collection. We may mention first a bronze hydria, a truly magnificent product of Greek craftsmanship, placed temporarily in the northern colonnade of Wing K. It was evidently highly esteemed also in antiquity, for it has an inscription stating that it served as a prize in the games of the Argive Hera."

"Though there are many beautiful Greek water jars, this may be pronounced as probably one of the finest; for in design and execution it is one of those perfect objects that belong in a class by themselves. Fortunately it is in excellent preservation and we can enjoy it today in every detail, just as the Greek artist made it. Only the color is different, for it has assumed a lovely blue-green patina. The shape has the sturdy yet harmonious proportions prevalent in the middle of the fifth century, and the decoration is kept very simple, to conform with the quiet dignity of the form. The only ornaments are a tongue pattern on the shoulder, single palmettes and rosettes on the handle attachments, and a beautiful protome of a woman rising above the finely curved verticle handle."

"One of the best examples of classical relief-work that have come to light in recent years is shown in the northern portion of the sculptural hall in Wing J. Two goddesses confronting each other (the heads are unfortunately missing) are represented sprinkling incense on an incense burner. Their similarity to the Demeter and Persephone on the famous 'Eleusinian Relief' in Athens is immediately apparent. The poses and the arrangement of the drapery are almost identical; and there is the same majesty in the bearing of the figures, the same statuesque style in the draperies, the same wonderful sense of composition in the distribution of light and shade."

"The chief variation is that in our relief the incense burner takes the place of the Triptolemos and so the action is different. Moreover, the execution of our piece is not Greek but Roman, as is indicated also by the late form of the thymiatarian."

"Other important new sculptures shown in this section of the hall of sculpture are a highly decorative archaic sphinx with numerous traces of the original coloring; a limestone base decorated with horsemen in relief; the upper part of a statue of Athena, and a beautiful statue of a youth of the second half of the fifth century B. C. in an exceptionally good state of preservation. The last arrived just in time to be set up for the day of the opening of Wing K."

"A re-figured pinochoe, an exquisite example of Athenian pottery and decoration, is exhibited in the Fifth Room. The walls are so thin and the edges so sharp that it seems more like a metal than a clay vase; and the picture is drawn with very fine lines and with copious additions of white, pink and gold, so that it resembles a miniature painting rather than a vase decoration."

"A dainty black-figured aryballos, another beautiful piece of Athenian pottery, will be found in the Third Room. It dates from the middle of the sixth century B. C., the same period as the famous François vase in Florence. On the mouth is a spirited scene of pygmies fighting cranes—as many as sixteen figures occupying a band only about five inches long and half an inch high, while on the body is a decoration of crescents in four colors. Numerous explanatory inscriptions add to the interest."

"Finally, we may mention a remarkable series of Roman frescoes from a villa at Bosco Tre Case placed in the southern colonnade of Wing K. They were acquired by the museum a number of years ago but are now exhibited for the first time. They are quite different from our Boscoreale examples, most of them being painted in a miniature style with decorative arabesques on red and black backgrounds. Two highly interesting specimens illustrate the Greek myths of Perseus and Andromeda and of Polyphemos and Galatea. With these additions it is now possible to study in this museum Roman painting in all its most important aspects—and this is the only opportunity outside of the Naples collections."

MEMORIAL PLANNED FOR WILLIAM BLAKE

(Continued from page 1)

Sale. It was anticipated that these would be bought for America, but an arrangement was made by which the National Gallery, the Tate Gallery, several English museums, and Melbourn should put together their resources, in order to purchase the collection, which was afterwards divided amongst the institutions which had contributed.

A priceless Blake relic, consisting of the manuscript of all his poems, has been unfortunately lost to this country, and is now in the possession of Mr. W. A. White, of Brooklyn. They are contained in "the Rossetti MS." and a pencil note by D. G. Rossetti on the verso of the fly-leaf states:—"I purchased this original MS. of Palmer, an attendant in the Antique Gallery at the British Museum, in April 30, '47. Palmer knew Blake personally, and it was from the artist's wife that he had the present of the MS., which he sold me for 10s. Among the sketches there are one or two profiles of Blake himself.—D. G. R."

Rossetti, who bought the MS. for the modest sum of 10s. from the attendant, is said to have been obliged to borrow the sum from his brother. At the sale of Rossetti's Library the MS. realized £110, and was presumably acquired by F. S. Ellis, with whose collection it was again sold at Sotheby's in 1885. It was soon afterwards acquired by Dodd, Mead, and Co., of New York, who sold it in 1887 to Mr. W. A. White, the present owner.

Mr. Laurence Binyon, who is in charge of the Oriental Section of the Print Room at the British Museum, and is one of the signatories to the letter appealing for funds for the memorial, made some interesting comments on the proposal recently in an interview with a representative of *The Observer*.

"I think," he said, "that Blake has so wonderfully come into his own in recent years that it is only right there should be a memorial to him, and St. Paul's Cathedral is the place in which memorials to artists have been placed. It is probably even more as a poet that Blake has conquered the hearts of his countrymen. In 1861 Palgrave first published his 'Golden Treasury,' and the first edition contained no single poem of Blake's, whereas now, of course, his lyrics are contained in every anthology, and are appreciated by everyone."

"His paintings may not be so popular as his songs, but they have a growing public, and the room at the Tate Gallery, where they are exhibited, always seems to be full of admirers of his works. I think his influence is bound to increase, as the more materialistic the world becomes the more potent will be Blake's influence in inspiring reaction against materialism. I think he was the greatest imaginative artist England has produced. If we are to have memorials to artists, it seems absurd that there should not be one to Blake."

Those who wish to subscribe to the Memorial are asked to send their donations to Barclay's Bank, Ltd., 126, Bishopsgate, E.C.2, for credit of "The Blake Centenary Memorial Fund," and such subscriptions will be duly acknowledged.

EARLY SHAKESPEARE QUARTOS AT SOTHEBY'S

LONDON—Dr. A. S. W. Rosenbach, of New York and Philadelphia, who already has purchased more than £1,000,000 worth of ancient books in England, bought more precious art treasures for the United States at Sotheby's sale on March 30th. His principal purchases were two rare Shakespeare volumes for which he paid £3,900.

They are two quarto Shakespeares, a "Historie of Henry IV" and the "Second Part of Henry IV." The first was printed in 1604. The only other three copies of this work known to exist are imperfect. Dr. Rosenbach's other Shakespeare acquisition is exceedingly rare, being dated 1600. Another separate edition of this play was printed before 1700, and including imperfect copies, there are only ten known of that first issue and only nine of the second.

National Portrait Gallery Additions

LONDON—The following are additions recently made to the National Portrait Gallery, with official notes thereon:—

DONATIONS.

John Laird Mair, First Baron Lawrence, G.C.B., G.C.S.I. 1811-1879. Viceroy of India. A marble replica (1882) by T. Woolner, R.A., of his bust in Westminster Abbey (1881) done from a model made in 1871. Presented by his son, General the Hon. H. A. Lawrence, K.C.B., &c. Room XXXIII.

William Gilbert Grace. "W.G." 1848-1915. The most famous cricketer in the annals of the game. Painter uncertain, but probably by H. E. Breun. Presented by the M.C.C. and some County Cricket Clubs of England. Canvas, 35 in. by 28 in. Room XXX.

TRANSFERRED ON LOAN FROM THE NATIONAL GALLERY, MILLBANK.

Charles Montagu Doughty, D.Litt. 1843-1926. Poet and traveller. Author of "Travels in Arabia Deserta," "The Dawn in Britain," &c. Pastel drawing by Eric Kennington. Size, 19 in. by 14 in. Room XXX. In this case the Trustees agreed to waive their rules as to the admission of a portrait within ten years of the decease of the subject.

PURCHASES.

Isaac Fuller. 1606-1672. Portrait and decorative painter and etcher. Painted by himself. Canvas, 50 in. by 40 in. Room VII.

Samuel Butler. 1612-1680. Satirist and author of, "Hudibras." Painted by Jacob Huysmans. Canvas, 30 in. by 25 in. Room VII.

Maurice Greene, Mus. Doc. 1696 (?)-1755. Composer, organist, and professor of music at Cambridge. Master of the King's band.

John Hoadly, LL.D. 1711-1776. Poet, dramatist, and clergyman. Son of the Bishop of Winchester. Although holding many ecclesiastical appointments, he was mainly interested in writing words to oratorios and musical plays. A double portrait, painted in 1747 by Francis Hayman, R.A. Canvas, 28 in. by 36 in. Room X.

Greene is seated in a red dressing-gown, composing the score of "Phebe," a pastoral opera written by John Hoadly, who is seen standing beside a chair. This opera was published in 1748.

Sir William Waller. 1597-1668.
Sir Edward Massey. 1616-1674.
Sir Richard Brown. Died 1669.
Sir John Clotworthy, Viscount Massereene. Died 1665.

Waller, Massey, and Browne were dis-

ROCKEFELLER MAY WITHDRAW OFFER

(Continued from page 1)

catch the Majestic for New York. Lord Lloyd, British High Commissioner for Egypt, has been instructed by his Government to lend all the support he can to the United States Minister to get the Rockefeller offer accepted by the Egyptian Government.

In a brief talk today Director of Antiquities M. Lacau said the whole question of building rested between Breasted, representing Rockefeller, and Premier Ziwar Pasha, representing the Egyptian Government. The present museum has been in existence twenty-five years and has proved to be inadequate to the demands made upon it.

The treasures found in Tut-ankh-Amen's tomb were prodigious, he said, and excelled any previous discoveries of records in Egyptian excavations. The idea of adding to the museum or of erecting a new building to house these treasures has been discussed in Government circles for the last four years, he asserted, and was not new. He said he believed something would have to be done for the future, as Egypt was the richest land in the world in buried treasures and doubtless more finds would be made which would probably be as rich and as important as that of Tut-ankh-Amen's tomb.

The alabaster tomb discovered by Dr. Reisner at the pyramids would undoubtedly prove to be of great value historically when opened, he declared, because it contained records of the third dynasty, of which the world had little authentic knowledge.

M. Lacau did not appear to be at all optimistic that Rockefeller's offer would be accepted by the Egyptian Government, because, he said, everything in the Near East was now a question of politics.

MEMORIAL TO A "MODERN LEONARDO"

LONDON—Dr. Robert Bridges, the Poet Laureate, opened at Gieves Gallery, 22, Old Bond-street, a memorial exhibition of paintings by Carlile H. H. Macartney, who died in 1924, at the age of 82. Macartney was one of the most remarkable men of his time, wholly unknown to critics and the public of today. Of an old North of Ireland family, he was born in Naples, where, and on the Continent generally, his earliest years were spent. Going to Clare College, Cambridge, he became a Wrangler and also took a first-class in the Moral Science Tripos. Macartney was called to the Bar of the Inner Temple, but never practised and after spending some years in travelling, teaching, writing for the *Saturday Review* and other journals, and painting as an amateur, his career was decided almost accidentally.

In 1874 he painted the fine picture "On the Somme" (51), which his father, without his knowledge, sent to the Royal Academy, where it was hung in that year. From this date until 1897 he contributed almost yearly to the Academy. His pictures were shown also at Manchester, Liverpool, Paris, and Chicago. He studied for six months under Legros at the Slade School, later with other artists, including Heywood Sumner and Mr. Jansen, now Director of the Hague Art Gallery.

Macartney's eyesight failing in his sixtieth year, he began to study Arabic, and in time he ranked among the best European scholars of Arabic literature. In 1919 his collation of the poems of Bhu-'R-Rummah was published by the Cambridge University Press, and is considered "one of the most important works of recent years."

He was also a musician, a member of the Horological Society, and a clock-maker of distinction; several clocks designed and made by him were shown at an exhibition of the Art Workers' Guild. Altogether he was a remarkable man, a sort of modern Leonardo da Vinci, yet, as already stated, most people never heard his name before yesterday.

tinguished Parliamentary generals, and Clotworthy, also a Parliamentarian, was the founder of Presbyterianism in Ulster. All were leaders of the Presbyterian Party excluded from the House of Commons by Pride's Purge, 1648, and imprisoned, as recorded by the Tower and dates underneath painted on each of their portraits. These celebrities form a set, painted probably by E. Bower, which was sold from the collection of Lord Cromwell in 1925. Canvas, each 28 in. by 23 in. Room VI.

ROGERS HERE WITH SHAKESPEAREANA

(Continued from page 1)

Mary Hornby, after her retirement as acicrone of Shakespeare's birthplace, "carried on a thriving business in spurious Shakespeare relics from her shop opposite the birthplace," and that the signatures he had examined were forgeries.

Mr. Rogers, a middle-aged man, who admitted his education was limited, said here that he did not know how much of his collection was genuine, but that he was convinced by the circumstances surrounding his possession of the items and his own comparison of handwriting in the manuscripts with facsimiles of what were purported to be the handwriting of Shakespeare that he unquestionably owned manuscripts of plays by the great English poet. It was reported several months ago in London that there were 140 sheets of these manuscripts, and that they were in the United States in the custody of a person at Buffalo, but Mr. Rogers declined to discuss these reports beyond the statement that he owned manuscripts of "parts of 'Romeo and Juliet,' 'Henry VIII,' 'Coriolanus' and other plays."

The things he displayed to a group of reporters were the contents of only one small tin box. He had several other boxes, but he said he was too tired to show what they held and would hold them for exhibition another day. The items he produced included, besides many letters, documents, jewelry, seals and silver, a copy of what he termed his most valuable possession. It was a volume entitled "The Arte of Warre," translated from Italian and printed in 1568 and bound in vellum, on the flyleaves of which were written the names of Shakespeare, Francis Bacon and several other persons, and on two pages of which were the printed initials, "W. S."

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CORCORAN GALLERY ANNOUNCES PRIZES

WASHINGTON—The Corcoran Gallery of Art has announced the four prize winners in the Tenth Biennial Exhibition of Contemporary American Oil Paintings, which opened April 4.

Charles W. Hawthorne won the first William A. Clark prize of \$2,000, accompanied by the Corcoran gold medal, with his painting entitled "The Fish and the Man."

The second William A. Clark prize of \$1,500, accompanied by the Corcoran silver medal, went to W. Elmer Schofield on his painting entitled "Little Harbor."

Adolphe Borie was awarded the third Clark prize of \$1,000, which is accompanied by the Corcoran bronze medal, for his picture entitled "Nude."

The fourth Clark prize, consisting of \$500, accompanied by the Corcoran honorable mention certificate, went to Abram Poole on his painting entitled "Spanish Sisters."

The group of artists which served as a jury of selection, committee on hanging and jury on award is composed of the following painters: Edmund C. Tarbell of Boston and Washington, chairman; John C. Johansen of New York, Jonas Lie of New York, Leopold Seyffert of Chicago and Robert Spencer of Philadelphia.

Pictures and Drawings

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"THE GAZING GLOBE" By ABBOTT GRAVES
To be included in his coming exhibition at the Milch Galleries, by whose courtesy it is reproduced here

ANCIENT STATUETTE GIVEN TO FLORENCE

ROME.—The Italian Society of Anthropology, under the Presidency of Professor Mochi, has just held a meeting of exceptional importance, for the purpose of receiving an interesting relic in the form of a prehistoric statuette, deposited by the Minister of Public Instruction in the Museum in Florence, in Via della Colonna.

Signor Paolo Graziosi spoke briefly in regard to this object of unusual and rare value which he found by accident on the Panaro and generously decided to present to the State.

The statuette represents a woman, carved in steatite and is about twenty-five centimetres high. It is a very special and unusual physical type. The prehistoric workman who executed it succeeded in rendering in plastic form what in his time, was evidently true to nature. Signor Graziosi compared this statuette with others similar carved in ivory and discovered in strata on French soil, and with those well known examples from the caves of Balzi Rossi, near Ventimiglia; statuettes which belong to the work of the paleolithic epoch, and which undoubtedly reproduce an ethnical type which was then widely diffused throughout Europe, while today it is found only in South America among a savage tribe.

When it is remembered that the above mentioned statuettes of Balzi Rossi, found on the confines of Italy, have been so far the only objects of this kind found in the Peninsula, the importance of this latest discovery cannot fail to arouse interest.—K. R. S.

Lost Della Robbia Found in Florence

FLORENCE.—Not long ago a precious bas-relief was taken away from the church of San Piero a Sieve and brought to Florence to the house of Ettore Quercioli, a man who has a large business in soap. The police heard of the disappearance of this work of art, and have been on its track, which resulted in a raid being made on the house of Quercioli, and the terra-cotta being found and sequestered. It was brought to the office of the Belle Arti, where it has been recognized as a work of great value and attributed to Luco Della Robbia.

Quercioli says that he bought the bas-relief in company with the antiquarian Vittorio Vitali for another antiquarian, Ferruccio Bossi of Genoa. From investigations made it appears that the relief was sold by an intermediary, Padre Antonio Ferone of the monks of Borgo Ognissanti in Florence, who presented Vitali to still another monk, Padre Giulio Rossi of the Convent of San Piero a Sieve, who was the latest owner of the precious terra-cotta.

Padre Rossi, interrogated in his turn, has given a strange explanation. He says that while he was digging in his garden, he found the bas-relief and that, as he was ignorant of its value, he supposed he had a right to dispose of it as he chose. The police, however, are scarcely of his opinion, and insist on the continued sequestration of the work of art, and have denounced the two priests, the antiquarian and the merchant to the authorities.—K. R. S.

STOLEN PERUGINOS FOUND AT BOLOGNA

FLORENCE.—The news of the recovery of two Peruginos at Bologna after their theft from the Church of San Pietro of Perugia ten years ago, has awakened the greatest interest in artistic circles.

These two paintings belong to a lot of nine of the highest value which were stolen in romantic circumstances. In the night of the 28th and the 29th of March, 1916, unknown thieves, after having climbed during the day before to the roof of the church, let themselves down by means of a long rope ladder into the interior, removed the nine pictures from the altar and got away with them by way of the roof.

Signor Arduino Colasanti, General Director of Fine Arts, has expressed his opinion on the importance of the present event. He says: "The pictures which disappeared from the Church of San Pietro included four paintings by Perugino (Santa Scholastica, S. Pietro, S. Ercolano and S. Mauro) belonging to the great *ancona* called 'of Lyons'; a Coronation with thorns, by Bassano; the Deposition and the Scourging, by Caravaggio; Jesus with the Cross, attributed to Mantegna, and finally a painting on canvas, in tempera, representing the Christ Child and the little San Giovanni, a youthful work by Raphael from an original by Perugino. A fifth picture by Perugino and a Madonna by Parmigiano were not removed from the church but showed traces of violent handling.

"Needless to say, a most vigorous search was begun as soon as the loss was discovered, and the names of the thieves were soon known, and the agents entrusted with the work of finding the pictures were almost on their tracks. It was believed that the pictures were hidden in some country neighborhood, not far from Bologna, but suspicion got about that the police held the secret, and the precious works of art were removed to another place.

Last May, a certain Gori, of Reggio Emilia, presented himself at the Gallery of the Brera in Milan and brought with him three of the stolen pictures, the Raphael, one of the Peruginos and another by Caravaggio, saying that he wanted an opinion on them. As it was seen immediately that these belonged to the lot missing from Perugia, they were at once sequestered, but nothing was known of the others until just now, when the two Peruginos have turned up in Bologna."

The *ancona* of which these last formed a part was painted by Perugino for the Church of St. Peter at Perugia between 1495 and 1498. The central panel, which represents the Assumption, is at Lyons and the other panels were in Perugia and in the Vatican Gallery. The *ancona* of the Assumption was begun by Perugino on March 8th, 1495, and he was paid five hundred ducats and finished the work in May, 1498. The central panel was taken by the French in 1797 and in 1816 Pius VII gave it to the city of Lyons.

This work of Perugino was painted when he was at the summit of his art and in his full powers. It was in 1495 that he worked incessantly, for all over Italy pictures from his brush were in constant demand. It was in this year that he executed the great Pietà for the nuns of S. Chiara in Florence, which is now in the Pitti Gallery, and many others of his finest pictures. From that time on, however, he began to decline, and his work amounted to little more than continual copying of his previous successes.

The importance of this *ancona* is therefore such that the recovery of these missing panels will be hailed with joy by all the art world.—K. R. S.



"SELF-PORTRAIT" By STANISLAV REMBSKI
Recently shown in the Painters and Sculptors' Exhibition

Two Ancient Tombs Found at Verona

FLORENCE.—Not far from Verona the waters of the mountain stream Progno, have uncovered, near its margin, two ancient tombs containing human skeletons in a kneeling position, turned towards the East. Beside these have been found stone weapons and razors, remains of pottery and various utensils.

It appears from some superficial studies made that the tombs date back about four thousand years and that this important discovery has revealed the existence of a vast field of archeological importance.—K. R. S.

BURGOS CATHEDRAL TO BE REPAIRED

BURGOS, Spain.—The most beautiful church in Spain, Burgos Cathedral, built in 1221 by Bishop Maurice, an Englishman, and King Ferdinand the Saint, will fall to pieces soon unless immediate repairs are made.

The towers, built by Meister Hans of Cologne, to which the cathedral owes its picturesque outline and its renown, are in particular need of repairs.

The Spanish Government at a Cabinet meeting voted the funds necessary to save the historic structure.

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ART, THE MOVIES AND EMIL FUCHS

GREAT NECK, L. I.—Art and the cinema met in the Great Neck Playhouse with the production of a fifteen minute Fox film entitled "Celebrated People You Would Like to Meet"—introducing Mr. Emil Fuchs, America's celebrated painter, sculptor, etcher and fencer.

The "story" opens in the studio of Mr. Fuchs—and it is just what an artist's studio should be. The beautiful model appears on the balcony, descends the spiral staircase and is gallantly helped to the model's seat by Mr. Fuchs.

Mr. Fuchs proceeds rapidly to work. "Unlike many great artists," reads the caption, "Mr. Fuchs blocks in his figure at once without any preliminary line drawings or sketches." This Mr. Fuchs proceeds to do and each transitional stage is shown until the completion of "A Modern Juno"—crystallizes before your eyes. The next scene—"Under the dextrous hand of the great master the likeness is fashioned in clay"... proceeds to show the development of "A Modern Juno" from its incipient clay birth to the marble finish. Next Mr. Fuchs is shown at the etcher's press striking off the etching of "A Modern Juno."

"This versatile man," reads the caption, "not only paints, sculps and etches in a superior manner but is one of the foremost fencers in the country." Follows a scene with Mr. Fuchs on the "roof of his Studio atop a tall building overlooking Central Park," having his morning bout with a fellow duelist.

Mr. Fuchs' consideration of his beautiful model permits her frequent "rests" during which he plays the piano to her and escorts her around the studio where he recognizes some very celebrated society people who have been painted by Mr. Fuchs and hung in his studio.

The philanthropic interest is shown by a class of young men whom Mr. Fuchs instructs in his studio and to whom he shows his "scrap book" containing sketches by him of many famous people, including the crowned heads of Europe, prominent society people and Paderewski.

"We know you have enjoyed this little visit with a great man, and next Tuesday night at this theater we will present the next person of note in this series."

RETIREMENT OF BLASHFIELD SEEN

Important changes in the direction of the National Academy of Design will be made at the forthcoming annual election, according to the rumor current among the membership that Edwin H. Blashfield will retire from the presidency in favor of Cass Gilbert, prominent New York architect. Mr. Blashfield, head of the organization for several years, will refuse to stand for re-election, it was said.

The council of the academy, representing New York's oldest art organization, whose 101st annual exhibition is now open at the Fine Arts Building, is said to favor Mr. Gilbert as its new head. In the opinion of members, his election is virtually assured, and with it, they believe, the organization will gain an influential and progressive leader.

At least two members of the council, whose terms of office expire this year, will not be considered for re-election, it is reported. The outgoing members are said to be Douglas Volk and De Witt Lockman, while Hobart Nicholls, an influential member of the academy, is slated for a position on the council.

Mr. Blashfield, one of America's leading mural painters, is in his seventy-eighth year, and is said to wish to retire from the active duties of leadership in the academy. Mr. Gilbert, who is slated for the presidency, is the architect of the Woolworth Building and other important buildings.

Early American Jewelry Shown

Early American jewelry, a number of intimate personal possession of Americans of the XVIIIth and early XIXth centuries, particularly of early New Yorkers, are among the recent acquisitions of the Metropolitan Museum of Art placed on view in the American wing.

Among these articles of personal adornment are a pair of paste and enamel show buckles and a pair of gold sleeve buttons from the Van Cortlandt family, two gold mourning rings of the middle of the XVIIIth century, the gift of Mr. and Mrs. William A. Moore and a little gold snuff-box, presented to Chief Justice John Jay in 1784.

Among those of New England provenance are a little pair of gold cuff links which bear the mark of Paul Revere, whose handiwork was not confined to silver.

According to the March number of *The Bulletin*, the official publication of the museum, just issued, much jewelry was worn by both men and women of the XVIIIth century. The love of gay jewelry was brought to New Amsterdam by its Dutch settlers and mention is made of an excerpt from the journal of Madam Sarah Knight, who rode from Boston to New York in the Autumn of 1704.

She tells of the Dutch women wearing head bands set with large jewels, their fingers hooped with rings, and pendants in their ears.

The show buckles on exhibition belonged to General Pierre Van Cortlandt, and the gold sleeve buttons are Van Cortlandt, who was the first native-born Mayor of New York. They have been lent by Miss Anne Stevenson Van Cortlandt.

One of the most important pieces of American goldsmith's work in existence is the little gold snuff-box. This box, together with a silver seal and a small miniature of Mrs. John Jay, has been lent to the Museum by Mr. and Mrs. John C. Jay.

The box, engraved on the top with the coat of arms of New York, was presented by the city to Chief Justice John Jay in 1784, together with the parchment giving him the freedom of the city. The engraved decoration is signed by Maverick, a well known engraver of those days. The silver seal, cut with the arms of the Jay family, dates from the last quarters of the XVIIIth century, and was the property of the first member of that family to settle in America.

Miss Florence J. Clark lent the little pair of gold cuff links engraved with a rosette design, bearing the mark of Paul Revere. An ivory fan, also of New England origin, lent by Mrs. Morgan Grinnell, is of a sort often brought from China by sea captains of Salem as gifts to their women-folk.

Arts League Is Now Incorporated

The Antique and Decorative Arts League, with Charles J. Duveen as its first President, was incorporated last week with the approval of Supreme Court Justice Erlanger. The association includes in its membership leading dealers in antiques and decorators in New York City.

The active membership is restricted to those actively engaged in merchandising the highest type of art, including paintings, antique furniture and other art objects. The associate members will be collectors, artists and writers on art subjects.

The organizers held their first dinner recently and had as guest of honor C. Reginald Grundy of London, editor of *The Connoisseur*.

X-RAY EXPERTIZING BEING STANDARDIZED

CAMBRIDGE, Mass.—What is the first step to standardize the x-ray method of examining paintings and other works of art, is now being brought about through the research of Alan Burroughs, Curator of Paintings at Minneapolis Institute of Arts, working under the direction of Edward W. Forbes, Director of the Fogg Museum, Harvard University.

During the last few years the x-ray has been adapted to a variety of uses and research. Its use in "looking through" the pigments and materials used by old masters is an obvious development. In scattered fashion, experiments along this line have been going on for a number of years, in Brussels, Paris and London, as well as in this country, without any effort at standardizing the results. Until now each experimenter has limited himself to noting the difference in density which exists generally between old and modern paintings, and which in a way is an indication of repairs made on old paintings and of forgeries.

The results of the Harvard experiments have just been made public in an article by Alan Burroughs, published in the *Atlantic Monthly*, which sums up the steps marked off in proving the value of the x-ray as a means of study of the condition and genuineness of old pictures. It is understood that the experiments will be carried this year to a new point of perfection. It is hoped to form a reference file of x-ray negatives for the purpose of comparing well authenticated paintings with pictures of doubtful authorship and for the purpose of studying individual styles of work "from the inside, out." This will undoubtedly lead to a greater use for the x-ray in the expertizing of paintings. Not only does the x-ray reveal the hidden workmanship on the picture, but it records it in so clear a manner that a jury of laymen can appreciate the facts. This brings the knowledge shared at present by only a few connoisseurs and experts within reach of all who care to utilize it.

The reading of the x-ray negative is no easier for the experimenter in this kind of work than it is for the physician, it is said. But once the important points of the picture have been pointed out, the layman may be confident of knowing the facts without recourse to expert opinion which is so often put into "arty" language and terms unintelligible to the average reader.

Until a large number of x-rays are available for study, there will be no announcement from the Fogg Museum or Mr. Burroughs in regard to the latest phase of the experiments. Nevertheless the success of the work is reported to be certain, the practicality of the x-ray in detecting forgeries having already been proved. The uniform nature of the results obtained so far indicates that the study of pictures by this method is capable of standardization.

CHICAGO GALLERIES ANNOUNCE AWARDS

CHICAGO—Prize awards have been announced in the first annual exhibit of paintings by the artist members of the Chicago Galleries association. An interesting procedure was introduced in putting pictures in the running for prizes. Twenty-five lay members, selected by lot, chose from the exhibition as a whole the painting which each as an individual wished to own. These twenty-five paintings were grouped together, and the jury of award then made their selections.

The first prize of \$1,000 was given to Paul Trebilcock for his "Portrait of Mrs. Mary Virginia Ellet Cabell." The painting was chosen by A. M. Coit.

"The Silver Screen," by Matteo Sandona, and "Bavarian Village," by Carl C. Preussl, were awarded prizes of \$500. The fourth prize of \$400 went to "Chamber Music," by Oskar Gross, and the fifth prize, for the same amount, was given to "The Road to Town," by Edward T. Grigware. George Oberteuffer won the next prize of \$400 with his painting of "A Pennsylvania Farm."

Among the other artists receiving prizes were: Pauline Palmer, Anna Lee Stacey, Gerald Frank, Karl A. Buehr, Antonin Sterba, Anna Lynch, J. Allen St. John, John A. Spellman, Edward B. Butler, Rudolph Ingerle, Indiana Gybson, Karl R. Kraft, Ross Moffett, and Agnes Squire Potter.

The jury of awards consisted of two lay members, Charles Peterson and W. H. Dangel, and three artists, Arvid Nyholm, E. Martin Hennings, and Albert H. Krehbiel.

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THE ROCKEFELLER OFFER

In the matter of the troubled negotiations which are being carried on between the Egyptian government and Mr. John D. Rockefeller, Jr., it would be far easier to find a compromise satisfactory to the former, if the point at issue could be made clear. One cannot escape a strong suspicion that the question of control, which has figured so largely in the negotiations, conceals an issue less susceptible of ratiocination. We doubt that the Egyptian government is by any means clear as to what it really wants. It is quite positive, on the other hand, as to the things it does not want. Bluntly, it does not want foreigners, whether they be American, English, French or German is no matter, monopolizing or even playing a considerable part in archaeological research in its territory. Rightly or wrongly, the Egyptian is tired of foreigners, those who bear gifts no less than those who come to despoil. He is suffering from a thoroughly reasonable attack of unreason.

For our own part, our chief regret if the Rockefeller project does not go through will be, not the loss of the new Cairo Museum, nor of the money for further excavation, but the Archaeological Institute, in which talented men of all nations might be trained to undertake research and be provided with funds for that purpose. The need for such men in America where after the name of almost every expert should be written "faute de mieux," makes itself daily more felt. Such an Institute might go far to fill it.

For the other consideration, the works of art which America might expect to receive from such an endowment, let the Egyptians have no fear. The endowing of excavations, whether in Egypt or in Greece, as reported last week, is the most expensive way of acquiring second and third rate works of art that the mind of man has so far invented. Strongly as we may favor a gift such as Mr. Rockefeller intended, for our important works, those which should represent the arts of Egypt and Greece in our museums, we shall do well to continue to patronize the bootlegger.

THE ART NEWS ABROAD

S. W. Frankel, President of THE ART NEWS, returned to New York on Wednesday last, after having spent several weeks in London and Paris. He brings with him the report from both London and Continental art dealers of a very successful season.

One of the primary objects of Mr. Frankel's trip was that of making arrangements for the editorial content of the forthcoming Trans-Atlantic Number of THE ART NEWS. Although a complete announcement of the articles which will be contributed to this issue by several of the foremost critics and experts abroad cannot yet be made, it may be said without exaggeration that the Trans-Atlantic Number will be one of the most important American art publications of the year. This number, which will be published at a date to be announced later, will give, we feel sure, a far clearer impression of the European art world of today than has yet been attempted.

One of his most gratifying experiences, Mr. Frankel says, was the enthusiasm with which the announcement of the Trans-Atlantic Number was received both in London and Paris, and the many congratulations he was tendered on THE ART NEWS under the present regime.

MAYAS, INCAS AND AZTECS

Archaeologists now speak of the "intercontinental bridge" of the Americas as the great seat of culture in prehistoric times. In the centre of this middle region were the Mayas; reaching south lay the Incas; and to the north spread the Aztecs. It was on a similar intercontinental bridge, stretching from the Nile to the Euphrates, that the civilization of the Old World first grew up. Of this remarkable prehistoric culture, old when Columbus reached America, we as yet know far too little. The Aztecs and Incas have for geographical reasons received the most attention; yet it is agreed that the Mayas were the keystone of the cultural bridge, the probable path-finders leading the other two. Now we have two groups of archaeologists, the Mason-Spinden expedition and the Carnegie Institute expedition, throwing light on this buried past.

Architecturally the Mayas had no rivals in the New World, and some massive stone buildings have been proved to date back beyond the time of Christ. They had a calendar system fully developed by the same period, and indicating high mathematical and astronomical attainments. They had invented a complicated system of hieroglyphic writing, which they recorded on books of fibre or bark paper as well as stone and wood. They were expert and artistic potters. They knew the use of stucco, which they colored attractively. Irrigation was practiced, and agriculture was comprehensively organized; maize was developed from a wild grass in the Maya region. It is true that their culture had many limitations. They had not invented wheeled vehicles, or the plough, or terra-cotta tiles, or the potter's wheel, while they did not know the copper and bronze implements which the Incas used. But we can picture a civilization in their great sacerdotal cities, where priests and lords ruled over workmen and farmers, that had the seeds of great future promise.

Just why this civilization was apparently eclipsed or waning when the Spaniards arrived is one of the questions before archaeology. The exact relations between Mayas, Aztecs, and Incas is another, and the whole question of origins a third. From these jungle-grown ruins we may hope that there may yet be pieced out a satisfactory history.

(From the Herald-Tribune)

LACHAISE PROTESTS

To the editor of the New York Times:
 In my copy of Monday's Times, under the caption "Art Independents Hail Decade's Work" I read with complete amazement the utterly erroneous state-



FLORENTINE TRIPTYCH (CIRCA 1340), CENTRAL PANEL ATTRIBUTED TO BERNARDO DADDI, THE WINGS TO AN ARTIST CLOSELY RELATED TO TADDEO GADDI. FORMERLY IN THE HEILBUTH COLLECTION

By Courtesy of the Detroit Institute of Arts

ment that I first won recognition in the American art world via the Independent Society of Artists, of which I was one of the directors for a number of years and from which, with the late Hamilton Easter Field, I resigned in disgust on account of the methods of publicity employed by the clique who have controlled that society's welfare since its foundation.

May I be permitted to call your attention and the public's to the facts that work of mine was exhibited and commented upon both by critics and public in the now historically important International Exhibition of 1912, known as the Armory Show, and even previous to that I exhibited work which won notice at the Academy here in New York several times, and likewise at the Boston Art Club. Possibly Gertrude Whitney, Robert Henri, John Sloan and Walter Pach are also among the "unknowns" who became "known" through the society in question.

I trust that for the sake of correcting a misstatement given to the public through your paper and for the sake of fair play to all truly independent artists you will publish this letter. GASTON LACHAISE.
 New York, March 30, 1926.

BERLIN

A monument in honor of the soldiers, who were victims of the world war, will be erected by the "Reich." A committee of delegates of the different German provinces and countries has been constituted to decide on the site, execution and so forth. The "Reichskunstwart" Dr. Redlob, has been commissioned to examine the designs and plans suggested by different German towns and also by associations of former soldiers. Opinions and propositions as to the best possible solution of the problem naturally differ largely and it will be a feat to smooth away differences. To mention but two of the most discussed solutions of the matter will elucidate the divergency of aims and ideas. On the one hand it has been proposed to enlarge and restore the so-called "Koenigswache" Under den Linden, Berlin, which has the form of a Greek temple and was erected in 1915 after designs by Schinkel, and to dedicate it to the memory of the defunct heroes. This proposition has much to its favor and has united many followers through warranting a dignified and adequate representation of the idea. The other party, which is formed by four of the leading societies of former soldiers, who in spite of their political antagonism have for once met on common ground, propose to consecrate a forest in the heart of Germany, in Thuringia, as a sacred grove in honor of those who lost their lives for their country. Pros and cons are in course of discussion and it is expected that the final result will be made public in the near future.

OBITUARY

GERALD S. HAYWARD

Gerald Sinclair Hayward, painter of miniatures, died Tuesday night at his residence, 225 West End Avenue, after a long illness, at the age of 81. He is survived by his wife, Sophia Cawley Hayward; a daughter, Mrs. Constant M. Bird, and two sons, Harold Sinclair and Gerald Kenneth Hayward.

Art critics have praised Mr. Hayward's work, and have credited him with much of the revived interest in the art of miniature painting on ivory. In 1899 he gave an exhibition at the Avery Gallery, 368 Fifth Avenue, showing ninety miniatures of persons prominent in New York and Boston society. He received commissions from the Courts of England, Russia and Germany, and is said to have painted more royal portraits on ivory than any of his contemporaries. Among his noted Ameri-

can subjects were Theodore Roosevelt, E. H. Harriman, William K. Vanderbilt and J. Pierpont Morgan.

GUSTAVE GEFFROY

PARIS—Gustave Geffroy, seventy-one, President of the Goncourt Academy, died here on April 5th. He was noted as a writer, and was Clemenceau's companion in the Dreyfus case fight.

Gustave Geffroy was a journalist of mark and a widely read novelist. He was a former colleague of Clemenceau on the newspaper *Justice*. In 1908 he wrote "L'Apprentie," a successful play, which had a long run at the Odeon.

Before that time Geffroy had long been recognized by artists and art lovers generally in Paris as one of the most enlightened art critics in France.

Fifty years have elapsed since the foundation of the "National" gallery in Berlin, which was formally thrown open to the public on March 21st, 1876. The basis of the collection was formed by about 250 paintings which were bequeathed to Emperor William I by the Swedish consul Wagner. Since then many of these items have fallen a victim to the severe weeding out which took place in museum as a consequence of modern methods of investigation, increased knowledge in the realm of art and also through changing taste and inclination.

Nevertheless this gift will for ever stand in honor of its donator for having been the nucleus, the initial incitement in the forming of an important public collection of contemporary art. The first director was A. Jordan, who in 1895 was succeeded by Hugo von Tschudi, the famous scholar, whose activities were unfortunately trammelled and checked by the strong dislike of the "Kaiser" against modern art. In 1909 he resigned his post and went to Munich and Ludwig Justi, nephew of the well-known Karl Justi, was nominated director. He too had to fight against court influences and inclinations, but nevertheless succeeded in considerably enlarging and enriching the collection. During the war the "Kaiser's" interest was drawn off from museum matters and director Justi was able to proceed steadily in his work until after the revolution, he was free to act independently. This resulted in a favorable reorganization and rearrangement of the collection, and in the adding of the former crown prince's palace as a modern annex to the gallery.

Professor Ernst Herzfeld of the University in Berlin, is back from an investigating tour to Persia, and in a recent lecture told about his archaeological discoveries in this territory. An inscription in Aramean language on Darius' tomb at Persepolis was perhaps the most important find, as hitherto only cuneiform characters had been deciphered, partly destroyed, have been happily filled up by the newly discovered inscription. It makes allusion to Zoroaster's religion and makes certain the teaching of this doctrine at that period in Persia. While these investigations belong to the Vth C. before Christ, the research work devoted to Sassanian remains is of the post Christian era. Sassanian relief-sculptures carved into rocks have been systematically photographed and many new examples of this strangely attractive art have been discovered. Of about the same period, 225 A.D., dates a magnificent castle, which Professor Herzfeld discovered on a mountain in the South of Shiraz. A vaulted hall is of grandiose dimensions, the establishment in its plan and disposition very similar to German citadels of the Middle Ages. Remains of a tower near Paikuli are extremely interesting for the investigation of Sassanian customs and habits. The tower was covered with inscriptions, records of the history of that people. Not far from Shiraz, the tomb of a king of about 600 B. C. in Ionic style was discovered and reliefs cut in a rock, which date as far back as 3000 B. C. prove that the influence of Babylonian style reached the South of Persia.

The minister of Interior Affairs is interested in a plan which intends to bring the artists and the public closer together. A committee of persons socially and artistically prominent has been instituted and the purpose of the joint effort is to establish the possibility of installment payments for the acquisition of works by contemporary artists. This plan is of dual interest, as it is apt to help the artists and will enable a new stratum of people to boast original works of art of merit and distinction. It is intended to exhibit a number of works destined for this purpose in the former Imperial castle in Berlin.

The International Committee for the Olympic games announces a competition for a medal to be awarded at the International games. Artists from all over the world are invited to join. Each country arranges a contest among her native artists and then selects three designs, which are submitted to the International Committee.

The Flechtheim gallery arranges in Dusseldorf in cooperation with the painter Fritz Burmann, and the writer, Dr. Walter Cohen, a show entitled "Sport and Art." Museums in Germany and the Rodin museum in Paris will contribute to the show.

Landscapes by Arnold Boecklin, which some time ago were discovered in America and then brought to Europe, are now exhibited in the museum in Basle. Though having been compared with authentic works by Boecklin, doubts on the authenticity of these landscape sketches have arisen. It is supposed that

(Continued on page 11)

NEW YORK EXHIBITIONS

CHARLES DEMUTH Intimate Gallery

THE HARDEST thing in the world is the acceptance of knowledge. We know that in change is life, but our knowledge does not make it easier for us to accept that change when it arrives. *Nous voulons que ça pousse, et que ça reste la même chose.*

That is why we, who have known and loved Demuth in the past, cannot now escape a feeling of sharp distress. It is only a few years back that Demuth was for us one of the fixed stars in a chaotic firmament. The pellucid clarity of his aquarelles was touched with a strange and tremulous beauty. Less vibrant than Marin, he achieved at that time a greater richness, a more perfect tranquility, a calm heightened by delicate flashes of gaiety.

All that has gone, and we must be content to accept something else in its place, a something infinitely less gracious, hard, and rather metallic. When last year Alfred Stieglitz showed the so-called poster portraits, we accepted them as a *jeu d'esprit* a fire-cracker that had perhaps been exposed too long to the damp air. Now he shows them a second time and we are forced to regard them in a different light. Whether we like them or not, they are the new Demuth, the Demuth who is the author of the large calla lily in the same room. For our own part, we are unable to accept and unwilling utterly to reject. Since change must be, we prefer to wait until that change has fulfilled itself.

EMILE GANSO Weyhe Galleries

Now, Mr. Ganso was a baker and there has been a great to-do made about his turning painter. Why, we are totally unable to imagine. There are a great many painters who would have done far better as bakers, although they might not have risen to the highest ranks of their profession. It requires after all genius to be a master baker, to make pastry that will melt in the mouth, mingle the rarest fruits with the richest cream in just the right proportion, concoct a façade that shall be at once artistic and appetizing. If Mr. Ganso was such an one, we could heartily wish that he had not renounced his high calling. It shows a levity in him, an inability to cope with the serious digestive problems of life.

But we understand it too. Gifted, as he undoubtedly is, with the ability of making pictures in all the best manners, pictures that are a pleasure to look upon, that never disturb the slumbers of the innocent by their insistent life, Mr. Ganso may well have said to himself "Why struggle any more with digestive juices? In the words of the son of David 'I look on all the works that my hands have wrought and on the labor that I have labored to do; and behold, all is vanity and void of spirit and there is no profit under the sun'."

PAXTON MERWIN Ferargil Galleries

"The One in Yellow" by William M. Paxton is quite characteristic of the decorative feeling and skillful handling of texture shown in all of his work. A girl in lemon yellow gown confronts her image in the mirror as she adjusts a jade green hat, brilliantly accented with clusters of cherries. There is a striking effectiveness in all of M. Paxton's arrangements, a sharp contrast of costume and type. In "Getting Up" morning light streams in upon the body of a young girl, seated on the edge of the bed. In another room at the Ferargil Galleries a small series of drawings by Merwin are being shown, studies of Chinese types and boat-ing scenes being his favorite themes.



"THE HAMMOCK" By MARIE LAURENCIN
In the International Exhibition at the Grand Central Galleries

THE INTERNATIONAL, PART II Grand Central Galleries

AUSTRIA, Czechoslovakia, France, Great Britain and Sweden are represented in the second part of the Carnegie International Exhibition now on view at the Grand Central Galleries. With the exception of the French section there is very little in this present show more interesting than that contained in the first part. Evidently it is impossible to select a group of pictures from contemporary France, unless one were to leave out all of the names which are at all known in America, without getting some fine things. Most of the familiar names are here—Matisse, Monet, Derain, Laurencin, Vlaminck, Marchand, Marquet, de Segonzac, Utrillo, Vuillard and Signac. It is in keeping with the rest of the exhibition that none of these, with the possible exception of Marie Laurencin, should be represented by one of his best works and that the finest paintings shown should be hung in the darkest gallery. The Matisse "Basket of Flowers," while it is unquestionably the best still life in the exhibition, is by no means Matisse at his greatest. The Monet is one of the usual rather than one of the rarely fine works from his brush. Derain shows one of his brown nudes, again a good picture but not of his best. The Laurencin is, of them all, the only adequate representation of a painter. With that exception the other pictures by the artists among the Frenchmen, while they are the heaven which saves the exhibition from utter boredom, are probably as nearly mediocre as it has been possible to obtain.

For the rest, there are several clever and two naive Swedes; some peasant art from Czechoslovakia; eleven works from Austria; two dank rooms dripping with sentimentality of the English variety.

ALBERT HUMPHREYS Lowenbein Galleries

TWENTY-THREE paintings and twenty-eight small pieces of sculpture by the late Albert Humphreys are being shown at the Lowenbein Galleries until April 24th. Both sculpture and paintings reveal Mr. Humphreys' versatility. Perhaps the most interesting of the paintings are the Parisian scenes, low in key, with sudden bright touches of color. Several of the canvases depict peasant types and peasant interiors—the kitchen of a Brittany cottage, the thatched roofs of Normandy, a Flemish room with high carved cabinet and figures gathered about a long table. In sculpture, Mr. Humphreys seemed to be most interested in small likenesses of animals, although there are several portrait busts and some bas-reliefs in delicately tinted terra cotta. Included in the exhibition is the original plaster for the bronze bust of Mark Twain at the Hall of Fame.

PAUL BURLIN Kraushaar Galleries

THERE ARE fourteen canvases by Paul Burlin on exhibition at the Kraushaar Galleries until April 12th. Their subjects are various—interiors, still-lives, landscapes, portraits. We are quite aware that it is a sin against the canons of the art of which Burlin is an apostle to mention, or at least to dwell upon, the subject matter of the paintings. Nevertheless, in spite of the fact that he has evidently used his subjects as points of departure, it is often the beginning rather than the result which is of chief interest. We have a strong suspicion that to arrive at a result which shall transcend representative value requires that special sense which is one of the rarest tools in a painter's kit.

Burlin appears as more concerned with the parts of his canvases than with the whole. In each of them in this current exhibition there are fine bits which one would like to cut out and preserve, and these, incidentally, are almost without exception, parts where he has apparently painted fairly directly from a model, whether floral or human.

PRINTS—1826-1926 Jacques Seligman

ALONGSIDE of the exhibition of Modern Decorative Art which remains open, le Comte de Haugh has arranged a small exhibition of prints, for the most part by artists well known in this country. A lithograph in colors by Vuillard, strangely reminiscent of Toulouse-Lautrec, may be cited as one of the novelties.

Looking again at the Decorative Art we were more than ever impressed by the quality of Legrain's bookbindings, which appear to us a definite contribution to the craft. In essaying to interpret the spirit of the book in his design, M. Legrain invites difficulty. The "interpretative" design only too easily falls into banality. That M. Legrain's so often ring true is therefore high merit.

ALBERT ANDRE Durand-Ruel Galleries

THE ART of André is so arresting that one is puzzled to explain the sense of disappointment which it gives. He has a splendid technical equipment; his design is often strong; he is an excellent colorist. Even his obvious eclecticism does little more than accent the originality of his own conceptions. Marquet, Utrillo, in his later work, Cézanne and Renoir in his earlier, all are influences strongly felt, yet his own production is a fusion not to be classed as "of the school."

There is, perhaps, an analogy between this fusion and that of the spectral wheel painted with the primary colors which, when revolved, theoretically appears white. In actual practice the result of the optical combination of the colors is a rather dirty gray. André's canvases give a feeling of unsupported weight, of mental or emotional, rather than physical solidity. But this, after all, may constitute his charm.

CARLOS MERIDA F. Valentine Dudensing

CARLOS MERIDA is a Mexican Indian, who has studied in Paris. We confess that we were somewhat relieved to turn away from his paintings and drawings, which are flat and rather tiresomely formal to the drawings by Guys and others which Mr. Dudensing has hung in the centre of his gallery. One of the latter, three ladies in their box, is a magnificent affair.

C. BENNETT LINDER Knoedler Galleries

TWENTY-SEVEN recent portraits by C. Bennett Linder are being shown at Knoedler's until April 7th. Prominent in the exhibition are numerous competent portraits of various members of the Ford family—including Henry Ford himself and two portraits of Mrs. Henry Ford, one of them showing her in an old-fashioned gown. Paintings of the three children of Edsel Ford and a few other canvases, reveal the artist's skill in rendering the delicate charm of childhood. The portrait of Dr. W. J. Holland, President of the Carnegie Hero Fund Commission stands out through its pleasant informality.

TRUMAN E. FASSETT Ainslie Galleries

IN A SHORT introduction to the catalogue of his exhibition, Mr. Fassett sets down in brief form his artistic credo—the belief that all the elements of pattern should be combined into one rhythmical unity. This fondness for rhythmic pattern is clearly illustrated in all of Mr. Fassett's work. It is especially evident in his numerous paintings of gulls which he paints in canvas after canvas, hovering above the shore or with wings cutting fan-like patterns against the ultramarine of the sea. The portraits have the same crisp quality and sharp accentuation of shadow, which sometimes make them a little hard, although they are always decorative. In "Jazz" and "Variations on a Theme," Mr. Fassett quite obviously enjoys playing with rhythms and patterns.

ROBERT BRACKMAN Babcock Galleries

TWO STRONGLY contrasting nudes are the outstanding canvases of Robert Brackman's exhibition at the Babcock Galleries. In "Idle Moments," a nude girl leaning back in an armchair is placed beside the broad planes of a table covered with a red and white checkered cloth. Light, falling through a small window, creates long shadows. In "The Song," sunlight journeys swiftly across the room from the guitar player by the window to the brass samovar on the breakfast table, falling full upon the vibrant figure of a nude girl, standing in the foreground. Mr. Brackman has also painted a number of still lifes, portraits and landscapes. "The Portrait of Mrs. B," with its interesting background and fine modeling of the head is especially notable.

KERR EBY Keppel and Company

KERR EBY has for many years held a very definite place among American etchers. His present exhibition, which contains proofs from both early and recent plates, proves him a draughtsman who may always be relied upon to produce capably rendered presentations of quaint and delightful scenes. Particularly in his dry-points there is a delicacy of line and arrangement which is very pleasing.

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Coming Auctions

BROLEMANN MANUSCRIPTS Sotheby's—Sale May 4, 5

(Continued from page 1)

of the Book of Proverbs, Ecclesiastes and Song of Songs. It is in three columns, combined medium and large Gothic letter, 114 leaves, 210 mm x 77 mm, illuminated with nine initials in gold and colors of superb quality. No. 29 is a Xth century South-German gospel lectionary, finely written in a sloping minuscule hand, 212 leaves, 275 mm x 190 mm, decorated with four full page initial words and 178 large initials, that draw a great part of their beauty from the bold swing of their execution. No. 187 is a German, Latin psalter of the XIIIth century, 156 leaves, 218 mm x 160 mm, illuminated throughout with large initials in gold and colors, the first of which, a magnificent "B." (Beatus Vir) is a masterpiece of XIIth century decoration. We strongly advise any collector interested in this field to procure a catalogue. Messrs. Sotheby have taken the greatest possible pains with the illustrations, and have succeeded in producing a work of great beauty.

CHIESA COLLECTION, PART III A. A. A. Exhibition, April 11 Sale, April 16, 17, afternoon

The third part of the Achillito Chiesa collection includes textiles, enamels, majolica, ivories, XVth and XVIth century furniture and XVIIth century Persian manuscript of fine quality. Amongst the textiles we may mention a charming collection of point de Venise and point de Milan borders and altar frontals, and fine XVIIth century Venetian brocade coverlets, interwoven with gold and silver thread. A velvet and needle painted chasuble of the XVth century is among the finest of the vestments. The enamels are chiefly of Limoges of the XVIth century. A set of the Four Evangelists from the A. Imbert collection is exceedingly rich. Ivories are mainly French of the XIVth and succeeding centuries. A very fine early specimen is a Carolingian carved plaque of the IXth century. A minutely wrought French plaque of the XIVth century, represents the Adoration of the Magi and is of exquisite workmanship. A very rare Byzantine ivory casket with carving of grotesque dancing figures and animals is similar to one in the Carrand collection. The majolica includes specimens of Urbino, Faenza, Gubbio and Deruta ware of the XVIth century. One of the finest is a small Deruta plate enriched with a turbaned portrait bust. A Gubbio dish with a portrait of Mary Magdalene is also interesting. Amongst the furniture, the earliest piece is a rare Byzantine carved wood tripod table of the XIIth-XIIIth century, probably of liturgic origin. A carved walnut stipo, a Bambocci of the XVIth century and a cassone, carved and illuminated in gold, are also worthy of mention.

ALBRIGHT ET AL COLL. A. G. Exhibition, April 10 Sale, April 16, 17

Gobelin and Flemish tapestries, fine furniture, rugs, needlework, arms and Barye bronzes from the collections of Mr. J. J. Albright of Buffalo, Count Scheremietiev and Baron Ropp of Paris, Samuel W. Weis of Chicago and several others consignors will be sold at the Anderson Galleries on the afternoons of April 16th and 17th. Among the tapes-

tries, two of the most interesting are of Brussels weave, circa 1520, from a set of the story of Isaac and Rebecca after cartoons by Barent van Orley, which were exhibited at the Albright Art Gallery in Buffalo in 1921. Two Gobelin tapestries of historical interest, from the series "Les Nouvelles Indes" have as subjects "Le Chameau" and "Le Combat d'Animaux," and were made as gifts to the Grand Duke and Grand Duchess of Russia. A fine Aubusson tapestry of the XIXth century delightfully recalls in its composition the tapestries commonly called Teniers. Several very fine examples of early needlework are included in the collection. Among these may be mentioned a French panel dating from about 1700, composed of European figures and Indo-Persian ornaments in a series of tiers, an English petit and gros point piece of the same date with the figure of the Good Shepherd and his flock in a mille fleurs garden and a Charles I needlework panel with scenes from farm life. Notable among the fine furniture of the collection are a rare Queen Anne walnut settee, a William and Mary winged sofa covered in petit point, an important pair of Renaissance walnut armchairs covered in Flemish XVIth century tapestry, an early American armchair attributed to William Savery and a William and Mary inlaid walnut cabinet on stand. Of extraordinary quality is a lace jabot of point d'Alencon of Empress Marie Therese, which has a well nigh miraculous interlacing of pattern. The series of bronzes by Barye are various in type and representative of the sculptor's best work.

ALBRIGHT ET AL PAINTINGS A. G. Exhibition, April 10 Sale, April 14

American, Barbizon and Dutch paintings from the collections of Mr. J. J. Albright of Buffalo and numerous other consignors, will be sold on the evening of April 14th at the Anderson Galleries. Notable among the examples of the

American school are "Portrait of a Lady in White" by Abbott H. Thayer, "Femme et Enfant" and "Mere et Enfant" by Mary Cassatt, "The Emerald Pool" by

John Henry Twachtman, "A Summer Pastoral" by Horatio Walker and "Circling Azure" by Arthur B. Davies. Of the French school, which includes numerous examples, may be mentioned "Forest of Fontainebleau" and "Boccaccio" by Narcisse Virgile Diaz de la Pena, "View of Douai" by Corot, "Veu de Freport" by Jean Charles Cazin and a drawing by Fragonard, "Landscape with Figures and Cattle."

HUNTINGTON PAINTINGS A. G. Exhibition, April 10 Sale, April 15

Ninety-four paintings from the Huntington collection will be sold at the Anderson Galleries on the evening of April 15th. The collection is a varied one, including examples by Dutch, South German and early Flemish artists, works of the Barbizon and modern French schools and fine examples of the Italian Quattrocento, Cinquecento and later periods. A charming painting of the Flemish school is the portrait of Marguerite of France by Ambrosius Benson. "The Child and St. John" by Pier Francesco Fiorentino is an interesting work of this rare Florentine master, while Cesare da Sesto, noted for his paintings of bambini, is represented by a Madonna and Child. A silvery altarpiece by Mabuse shows the same theme treated by an artist of another tradition. Other Flemish and Dutch masters found in the collection are Cor-

nelis of Bruges, Albert van Outwater and Lancelot Blondeel.

A Madonna and Child by Chodignola shows the distinct influence of Cima da Conegliano, while the treatment of the drapery bespeaks a contact with South German masters. A Holy Family of the Neapolitan School of the late XVIIth century is a striking example that comes from the Leon Hirsch collection. Of the French school there is a Corot, "Hauling in the Net, Twilight," a Troyon of his middle period, and a representative Diaz de la Pena, "The Pets." Two portraits of young girls by Mary Cassatt are among the few examples of contemporary art.

WARNECK COLLECTION M. Henri Baudoin, Paris Sale, May 27, 28

Among the auction sales to be held this Spring in Paris, an attraction for amateurs of old pictures will be the dispersal of the Warneck Collection, one of the oldest and most attractive collection of pictures in Paris. Its owner, who died some years ago over ninety years of age, began his acquisitions in the sixties of the last century, and was known for his good taste and competence. He never cared for big paintings, his opinion, shared by many a connoisseur, being that from the purely artistic point of view, the smaller the canvas the more precious and attractive it is. So the pictures of his collection are of a



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A very elaborate catalogue compiled by Fritz Lugt, will soon be issued and sent on application to M. Henri Baudouin, auctioneer, 10 rue Grange-Batelière, and M. Jules Féral, expert, 7 rue St. Georges, under whose direction the sale will take place on May 27th and 28th.

CROWTHER GARDEN FURNITURE

A. A. A. Exhibition, April 10
Sale, April 14

Garden furniture from the collection of the late Thomas Crowther Esq., of London will be sold at the American Art Association on the afternoon of April 14th. Iron garden benches, chairs, tables, gates, lodge bells and sundials, lead garden figures, fountain groups, statuettes, etc., are found in the collection. Many of the pieces were acquired by Mr. Crowther from the famous gardens of Lord Wimborne, Cranford Manor, Dorsetshire; Lady Islington, Portman Square, London; Lady Howe, Weedlands, Uxbridge County, Bucks, and Mrs. Cunard, Glenheim Hall, Wickham, Suffolk. Garden lovers in America will undoubtedly find much to interest them among the objects of this collection, which were once a part of the atmosphere and beauty of the XVIIIth century gardens of old England.

AUCTION REPORTS

BRABAZON DRAWINGS.

Christie, Manson and Woods, London.—Water-color drawings and pastels by Hercules Brabazon Brabazon, from the collection of Mrs. Brabazon Combe, were sold at Christie's on March 18th and 19th, bringing a grand total of £11,576. 15s. Important items and their purchasers are listed below:

- 57—The Gardens at Oaklands; Sampson £46/4
- 72—Autumn: The Courtyard, Oaklands; Sampson £46/4
- 73—The Temple of Luxor, with figures; Sampson £73/10
- 82—A Woody Landscape, after J. Constable; Sampson £57/15
- 83—In the Dolomites; Sampson £115/10
- 84—A View Overlooking a River; Agnew £47/7
- 85—Calais Pier, after J. M. W. Turner; Tooth £63/0
- 86—Venice: Sunset; West £63/0
- 87—The Poplar Tree, Oaklands; Sunset; Brown & Phillip £60/18
- 89—An Italian Garden; Blaker £60/18
- 92—The Church of the Jesuit, Venice; Agnew £89/5
- 93—Venice, after J. M. W. Turner; Agnew £157/10
- 94—Cairo: Fine Art Society £54/12
- 96—Furio, Ischia; Fine Art Society £52/10
- 97—Isola Bella, Lago Maggiore; Agnew £52/10
- 98—A Souvenir of Sir A. W. Callcott, R. A.; Agnew £54/12
- 100—Sunshine and Showers; Sampson £52/10
- 101—A Lake and Hills: Sunset; Agnew £56/14
- 102—Ehrenbreitstein: Sunset; Sampson £63/0
- 105—A River Scene with Boats; Sampson £81/18
- 106—A View from Monte Testaccio, Rome, after Turner; Symington £71/8
- 107—Tangier, Buildings and Blue Sky; A. Tooth £52/10
- 109—Mentone; Agnew £92/8
- 113—Naples, after J. M. W. Turner; Combe £54/12
- 114—Chillon; Fine Art Society £50/8
- 115—Mantolotto; Agnew £63/0
- 117—Shipping near Dover; Combe £89/5
- 119—Tangier: A View looking down the main street to the sea, with figures; Symington £131/5
- 121—Lago Maggiore: A blue day; Agnew £92/8
- 122—The Tombs and Citadel of Cairo; A. Tooth £63/0
- 123—On the Riviera; Rankin £141/15
- 125—Delhi; Croal Thompson £63/0
- 129—Pallanza, Lago Maggiore; Agnew £75/12
- 134—On the Lake of Lucerne: storm effect; Rankin £81/18
- 165—A Camel Caravan, after J. B. Isabey; A. Tooth £136/10
- 208—A Stream, with bridge and figures, after David Cox; Pansey, Tayne £71/8
- 211—Lucerne, after J. M. W. Turner, R. A.; Fine Art Society £89/5
- 243—A View on the Nile; and Ruins in Cairo (2) with extracts from Reynolds, Wedmore and others, in the artist's handwriting; A. Tooth £84/0

- 267—The Doge's Palace, Venice, with boats and figures, with a study on the Nile on the reverse; A. Tooth £71/8
- 320—A Lake Scene, with castle; and Chichester Canal, after Turner (2); Fine Art Society £65/2
- 322—Lake Geneva, after J. M. W. Turner; A. Tooth £89/5
- 327—Crossing the Desert; and Among the Hills after J. M. W. Turner £65/2

PASTELS

- 366—Roches Rouges, Mentone; Pallanza and a Promenade, Mentone (3); A. Tooth £58/16
- 398—On the Giudecca; and Venice, after J. M. W. Turner (2); Cooling £47/5

BRITWELL COURT LIBRARY

Sotheby, London.—On March 15th-18th rare and valuable works in Early English poetry, and other literature, from the renowned library formerly at Britwell Court, and the property of S. R. Christie-Miller, Esq., were sold, bringing a grand total of £15,871.14.0. Items bringing over £100 are listed with their purchasers:

- 1—Abbot (John). Devout Rhapsodies. First edition (A-L4). Heber's copy. London, printed by Thomas Harper, for Daniel Frere (n.d.); Rosenbach £125
- 73—Boccaccio (Giovanni). The Fall of Princes, translated by John Lygate, first edition in English. Black letter, in 2 columns. 9 woodcuts. 214 ll. R. Pynson, 1494. One of nine known copies; Quaritch £1,750
- 90—Bright (Timothy). Characterie. An Arte of Shorte, Swifte, and secrete writing by Character. 12mo. Imprinted at London by I. Windet, 1588. The first book on modern shorthand writing and one of two known copies; Rosenbach £510
- 101—C. (J.). The Muses Mistresse; or a Store-House of Rich Fancies. By J. C. sm. 8vo. London, printed in the year 1660. Only one other copy known; Rosenbach £100
- 112—Carlie (Christopher). A Discourse. Wherein is plainly proved by the order of time and place, that Peter was neuer at Rome. Black letter, title within woodcut border. Imprinted at London by Tho. East and H. Myddleton for William Norton. Anno salutis 1572; Rosenbach £130
- 119—Chamberlain (Robert). Jacobella, or A Cabinet of Conceits. Whereunto are added Epigrams and other poems by R. C. 4pp. 12mo. London, printed by R. Hodgkinson, for Daniel Frere 1640; Rosenbach £165
- 121—Characters. A Collection of Characters and other Popular Pamphlet Literature of the Seventeenth Century. Together, 41 pieces in 1 vol. Ms. Index and leaves numbered continuously in a contemporary hand. sm. 4to; Wells £150
- 151—Corrozet (Giles). Memorable Concepts of Divers Noble and famous personages of Christendome, of this our modern time. 12mo. London, printed for James Shaw, 1602; Rosenbach £210
- 178—Dekker (Thomas). The Blacke Rod: And The White Rod. (Justice and Mercie) Striking and Sparing. sm. 4to. London, Printed by B. A. and T. F. for John Cowper, 1630. Believed to be the only copy known; Rosenbach £1,150
- 204—Erasmus (Desiderius). De Civilitate Morum Puerilium. A Lytell Booke of Good Manners for Chylidren. . . . Latin and English text in parallel columns, the latter in small black letter. Sm. 8vo. Imprinted at London in the Flete strete at the sygne of the Sonne by Wynkyn de worde; Rosenbach £145
- 224—Floods—1607. A true report of certaine wonderfull overflowing of Waters. . . . Black letter, large woodcut on title. Very rare. Printed at London by W. L. for Edward White, 1607; Rosenbach £100
- 248—Gay (John) Wine. A Poem, first edition. 8 ll. London, printed for William Kettle, at the Black-Spread Eagle in Westminster-Hall, MDCCVIII; Rosenbach. Knowledge and Symplicite (in verse, forty-three 8-line stanzas. The Roxburghe-Heber copy. sm. 8vo. Imprinted at London by Anthony Scoloker and Willyam Seres. Dwelling without Aldersgate; Rosenbach £130
- 284—Hagthorpe (John). Divine Meditations, and Elegies. By John Hagthorpe Gentleman, original edition. 6 ll. Contemporary inscription on first blank. sm. 8vo. London. Printed by Bernard Alsop, 1622; Quaritch £460
- 301—Herbert (George). The Temple. Sacred Poems and Private Ejaculations, first edition. 12mo. Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Universitie. 1633; Maggs £102
- 315—Holdsworth (Edward) Muscipula, sive Kambpomyomaxia. Authore E. Holdsworth, E. Coll. Magd. Oxon. A very fine copy in the original binding. Annapolis (Maryland) 1728. The only perfect copy known of the first distinctly literary production of the Maryland Press. The binding probably the earliest American gold tooled binding extant; Rosenbach £135

- 493—Rabelais (Francois) Pantagruel's Prognostication: Certain, true and infallible; for the Year everlasting. . . . Translated out of French by Democritus Pseudo-mantis. Small 8vo. Printed at London (c. 1645). Only one other copy known; Rosenbach. . . . £620
- 496—Ramsay (Allan) The Tea-Table Miscellany (Vol. I) First edition. 12mo. Edinburgh: Printed by Mr. Thomas Ruddiman, for Allan Ramsay, at the Mercury, opposite to the Cross-Well, 1724. Believed to be the only copy known; Rosenbach. . . . £210
- 507—Remacle de Florenne. Palamedes Palliata Comedia. sm. folio. (Colophon). Believed to be the only copy known; Rosenbach. . . . £280
- 591—Stratford Upon Avon: The Fire on Saturday, 9th July, 1614. Broadside, black letter. Royal arms at head, 59 lines. Extremely rare. Printed by Thomas Purfoot, Westminster (1616); Maggs £560

AUCTION CALENDAR

- AMERICAN ART ASSOCIATION
Madison Ave. & 57th St.
April 14—Garden furniture from the Estate of Thomas Crowther.
April 15—English furniture from the collection of Mr. Frank Bevan of London.
April 16, evening—Paintings of the Achillito Chiesa collection, Part II.
April 16 and 17, afternoons—The Achillito Chiesa collection, Part III, textiles, enamels, majolicas, furniture, etc.
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April 12, 13, afternoons—Selections from the libraries of Percy A. Beach, James C. Norton, etc.
April 14, evening—American, Barbizon and Dutch paintings from the Albright et al collections.
April 14 and 15—Library sets of esteemed authors, first editions of the XVI and XVIIth centuries, autographs, etc., from the library of Mr. Victor Thrane.
April 15—Paintings removed from 2 East 57th Street.
April 16, 17—Rare and important Gobelin and Flemish tapestries, furniture, rugs, needlework, arms and Barye bronzes from the Albright et al collections.
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PHILADELPHIA

Thirty members of the Fellowship of the Pennsylvania Academy of the Fine Arts are exhibiting water colors, oils and black and whites at the La France Art Institute, Frankford. The majority of the pictures were shown in the annual exhibition of the Fellowship held recently at the Sketch Club, but their display at the institute enables a new public to enjoy them.

Almost all the pictures in the Frankford showing are landscapes, with the exception of Ada C. Williamson's "The Sombrero," a portrait composition, and H. Devitt Welsh's ironic imagings.

The exhibition of paintings by the ten Philadelphia painters has been invited by the newly organized Atlantic City Art Association to open its season on the Boardwalk.

The annual exhibition of advertising and publication art, under the auspices of the Philadelphia Chapter of the Art Directors Club, will be held April 13 to 24 in the Exhibition Gallery of the Wanamaker Store. The exhibition will consist of paintings, drawings in color or black and white, and photographs.

Awards will be made for advertising illustrations in color; advertising illustrations in black and white; magazine illustrations in color and in black and white, and photographs used in advertising.

Serving on the Exhibition Committee are Richard T. Dooner, chairman; Walter F. Dower, W. Ross Shattuck, L. C. Sossaman, Barry E. Thompson and representing Wanamaker's, Mabel Halsey Woodrow.

An exhibition of Oriental art will be the next feature at the Pennsylvania Museum, Memorial Hall. The great rotunda of the Museum is now being redecorated and refurbished for the occasion, when, on April 7, valuable new additions to the Museum's collections will be shown publicly for the first time.

Among the interesting sections will be the third and last installment of the famous Crofts' collection of Chinese tomb images and pottery. Mr. Crofts, who selected the various objects, died last winter. The final acquisitions include antiquities of the Han, Sung and T'ang dynasties, bodhisattvas, bronzes, paintings and grave pottery.

The human touch will be supplied by tile figures, ancient implements and works which make use of mythological birds

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of THE ART NEWS, published weekly from October 10, 1925, to the last of June, monthly during July, August and September, at New York, N. Y., for April 1, 1926.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Owner and Publisher of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the dates shown in the above caption, required by the Act of August 12, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor and business manager are:

Publisher, AMERICAN ART NEWS CO., Inc., 49 West 45th Street, N. Y. C.; Editors, Deoch Fulton and Guy Eglington, 49 West 45th St.; Managing Editor, none; Business Manager, S. W. Frankel, 49 West 45th St., N. Y. C.

2. That the owners are: American Art News Co., Inc., 49 West 45th Street, N. Y. C.; S. W. Frankel, 49 West 45th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the lists of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

SAMUEL W. FRANKEL, Business Manager.
Sworn to and subscribed before me this 7th day of April, 1926.
G. A. POETSCHKE, Notary Public, Queens County.
My commission expires March 30, 1928.
(SEAL) Notary Public ctf. filed in N. Y. C.

closely associated with the life and thought of the Chinese of those early periods. Many of the objects had direct significance in the domestic, business and military life of the people.

The exhibition is being installed under the direction of H. H. F. Jayne, curator of Oriental art, who has just returned to the Museum after a sojourn in China. Some of the objects to be shown were brought to the Museum by Mr. Jayne.

Antonio P. Martino, young Philadelphia painter, has won the J. Francis Murphy Memorial Prizes at the National Academy of Design. Martino, who has studied with Redfield, received honorable mention last year, both at the Art Club and the Sketch Club in this city.

Catherine Stewart Williams will be the next exhibitor in the gallery of the Fellowship of the Pennsylvania Academy of the Fine Arts at 1834 Arch street. The works will include decorative studies, using animal and bird motifs, and studies made while the artist was in Africa as winner of the Cresson traveling scholarship from the Pennsylvania Academy of the Fine Arts, an honor which Mrs. Williams held for two consecutive summers. She has also won the Thouron Composition Prize of the Academy and a special prize in the Toppan competition offered by John Frederick Lewis.

EAST ORANGE

The exhibition of the Art Centre of the Oranges of New Jersey was formerly opened by the mayors of Orange and East Orange, who announced that four money prizes had been subscribed, one to be decided by popular vote and the remaining by jury. The catalogue contains 550 entries, covering oil and watercolors, sculpture, illustration, etching, stained glass, photography, arts and crafts and interior decoration, installed in eleven small galleries.

Among the exhibitors are F. Ballard Williams, Thos. Manley, Chas. Warren Eaton, Wm. J. Baer, Jas. Scott, Horace Brown, Henry R. Poore, Tony Sarg.

Hortense Budell, Everitt K. Taylor, H. Lewis Raul, F. G. R. Roth, Henry S. Eddy, Alice Howells, Paul Anderson, Geo. Lober, Wm. N. Hasler, Josephine Schenck, Ada Budell, Grace S. Clark, Mabel Howell and Vera Leeper.

MADRID

One of the most interesting exhibitions held in Madrid for a long time is that of the paintings of Joaquin Vaquero, now on view in the Galleries of the National Library. Joaquin Vaquero is one of the leading Spanish painters of today. An architect by profession, he is principally a sincere artist, a keen observer of nature, gifted with a very sensitive temperament.

Nearly all his pictures are landscapes or architectural subjects. He prefers to paint on sunny days, and he always chooses the time when the sun is at its zenith. He is a very quick painter; all of his pictures, even his larger canvases, being finished in one session. This quickness of hand, together with a clear vision of chromatic vibrations, results in pictures of great force in their simplicity. He has never painted in a studio; all his work has been done in the open. His favorite method is to camp for weeks at a stretch in the heart of the mountains of his native Asturias, with nothing to take his mind from an intimate observation of nature.

This exhibition is a huge success, especially among critics and professionals, who see in Vaquero a worthy successor of Sorolla. The National Museum of modern art has bought one of his pictures.

This exhibition will be transferred to Denmark and the Scandinavian nations, and early next year, Vaquero will hold an exhibition in New York together with Ramon Zubiaurre, already well known to the American public.—E. T.

MONTREAL

It cannot be said that the 43d Spring Exhibition under the auspices of the Montreal Art Association is marked by any outstanding feature. There is more than a suggestion that the Committee of Selection was faced with a difficult task—that of setting a standard which would make the show worthy of a visit, and then from the bulk of the entries to make an exhibition at all. As compared with last year's exhibition there are fewer out-of-town contributions by artists of importance, nor can it be said that the established painters of Montreal are generously represented. Among the absentees may be noted Archibald Browne, Frederick Challenger, J. L. Graham, William Hope, John Y. Johnstone, Lillias Torrance, Hal Ross Perrigarde, Charles W. Simpson, Jos. St. Charles and P. F. Woodcock. Contributions from such painters would have materially helped the exhibition.

A. D. Patterson.

WESTFIELD, N. J.

The Westfield Art Association is showing a group of twenty-six paintings by Henry S. Eddy. The exhibition opened Saturday evening, April 3 in the Public Library with a reception and private view and will continue until April 24th.

Many of the pictures were painted during Mr. Eddy's trips to Europe—there are scenes from Denmark, France and Italy in addition to which are views from Nantucket and other places along the New England coast.

The gallery is open from three to six and seven to nine daily except Sundays.

This exhibition has been invited to the Utica Public Library for the Summer months and to the Albany Institute of History and Art for the Month of October.

BERLIN

(Continued from page 6)

they are the work of some painter of the school of Duesseldorf and were painted about the year 1850.

Landscapes and portraits by Wolf Roehricht are exhibited at the Hartberg gallery. He shows himself possessed of a remarkable delicacy of line and a fine sense of characterization. The sure and facile brushwork, the coloristic and special mastering of the scene mature to well rounded effects. At the same place sculptures by Milly Stegar are on show. Lovers of her bold and forceful manner will at present note a slight inclination towards a softer, more pictorial line, which gives her work new charm and attraction. Both the treatment of the surface and the distinct and clear silhouette of these plastic works evince a master-hand.

The exhibition of works by Otto Dix at the Neumann-Nierendorf gallery is the object of much interest here and abroad. The artist has been invited to show his works in Paris, Brussels, Copenhagen, Moscow and Venice. The Neumann-Nierendorf gallery prepares a show of exotic sculptures.

The Flechtheim gallery will show works by George Gross. The "Sece-ion" arranges a display of water-colors, pastels and sculptures by its members.

The president of the German republic, Herr Hindenburg, has donated the sum of 100,000 M. for the restoration of the cathedral in Cologne.—F. T.

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Truman E. Fassett, Apr. 1-15; old and mod-
ern masters.Art Centre, 65 E. 56th St.—Annual Exhibi-
tion of the Society of Illustrators, Apr. 6-
17; etchings by Mildred M. Coughlin, Apr.
5-17.Babcock Galleries, 19 East 49th St.—Recent
paintings by John S. Wittup, Apr. 12-24;
Paintings by Robert Brachman, Apr. 5-16.Bachstiz Gallery, Inc., Suite 420 to 431 Ritz
Carlton Hotel, 46th St. and Madison Ave.—
Paintings by old masters and classical and
Oriental works of art (from 7th century B.C.
to 13th century A.D.)Bonaventure Galleries, 536 Madison Ave.—Au-
tographs, portraits and views of historical
interest.Brooklyn Museum, Eastern Parkway—Paint-
ings by Ben Foster, Apr. 4-May 1; Exhibi-
tion of drawings and etchings by Mons.
Breidvik and Uno Stallerholm, Apr. 7-27.Catherine Lorillard Wolfe Art Club, 802 Bway.
—Annual Exhibition of members to Apr. 16.Amy Richards Colton, 123 E. 57th St.—Deco-
rative ship paintings and screens by War-
ren Dahler, to Apr. 19.Daniel Gallery, 600 Madison Ave.—Group ex-
hibition, Dickenson, Knaths, Spencer Boyd,
Sheeler, Bloom, etc.Dudensing Galleries, 45 West 44th St.—
Paintings by Joseph Pollet, beg. April 10.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Albert André, beg. Apr. 1.Ehrich Galleries, 707 Fifth Ave.—Paintings of
flowers by Henry Farré, Apr. 6-21.Fearon Galleries, 25 W. 54th St.—Paintings
and drawings by Charles Bague.Ferargil Galleries, 37 E. 57th St.—Portraits
by Paxton, drawings by Merwin, majolica by
Diedrich.F. Valentine Dudensing, 43 E. 57th St.—
Paintings by Joseph Stella, beg. Apr. 12.Gainsborough Galleries, 222 Central Park South
—Exhibition of paintings by Old MastersGrand Central Galleries, 6th floor, Grand Cen-
tral Terminal—Carnegie International Ex-
hibition, Part II.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.
Exhibition of miniature bronzes by Louis
Rosenthal.Hispanic Society, 156th St., Broadway—Exhi-
bition of paintings of the provinces of Spain,
by Sorola.Intimate Gallery, Park Ave. at 59th St. (An-
derson Galleries)—Recent Paintings by
Charles Demuth, April 5-May 2.Kennedy Galleries, 693 Fifth Ave.—Original
water color drawings by Charles E. Heil,
plates from Audubon's "Birds of America."Keppel Galleries, 16 E. 57th St.—Etchings by
Kerr Eby, during April.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chinese
paintings, bronzes and sculpture.Knoedler Galleries, 14 East 57th St.—Recent
portraits by C. Bennett Linder, through Apr.
17; architectural etchings, Apr. 6-May 1.Krauschaar Galleries, 680 Fifth Ave.—Apr.
1 to 20, paintings by Paul Burlin.Lowenbein Galleries, 57 E. 59th St.—Paintings
and sculpture by the late A. L. Humphreys.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
ikons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Specially
selected pictures by American artists; "The
Adventures of Anatole," in small paintings
by Robert Reid, Mch. 30-Apr. 19.Macy Galleries, Broadway and 34th St.—
Paintings by contemporary American artists,
to Apr. 15.Medici Galleries, 113 West 57th Street—Exhi-
bition of Medici Prints in color after the
old Masters.Metropolitan Museum of Art, Fifth Ave. and
82nd St.—Opening of the Classical Wing.Milch Galleries, 108 West 57th St.—Paintings
of American Gardens by Abbott Graves, Apr.
12-24; watercolors by John Whorf, Apr. 12-
24.Montross Galleries, 26 East 56th St.—Selected
group of pictures by American artists.New Gallery, 600 Madison Ave.—Paintings by
Hiler, beg. Apr. 15.New York Public Library, Fifth Ave. & 42nd
St.—Jewish manuscripts.Persian Art Center, 50 East 57th St.—Exhibi-
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Watercolors
by Ernest Fiene.Reinhardt Galleries—Exhibition of Dr. Hirsch's
collection of Greek sculpture and vases to
Apr. 30.School of Design and Liberal Arts, 212 W.
59th St.—Landscapes and recent flower
studies by Irene Weir to Apr. 15.Schwartz Galleries, 517 Madison Ave.—
Old and modern prints.Scott & Fowles, 667 Fifth Ave.—18th century
English paintings; modern drawings.Arnold Seligmann Rey & Co., 11 E. 52nd St.—
Objects of Art of the Italian Renaissance.Jacques Seligmann, 705 Fifth Ave.—Exhibition
Apr. 30 of French contemporary decorative
art, etchings and lithographs, 1826-1926,
beg. Apr. 5.Wildenstein Galleries, 647 Fifth Ave.—Exhibi-
tion of important modern French paintings.
benefit exhibition of paintings by Fragonard.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Works
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—
Selected exhibition by American and Euro-
pean artists.Weyhe Galleries, 794 Lexington Ave.—Paint-
ings, water colors and drawings by Emile
Ganso, Mch. 29-Apr. 17.**SCHWARTZ GALLERIES**517 Madison Avenue
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